



VOL. I.

NEW YORK, FRIDAY, SEPTEMBER 24, 1880.

NO. 34.

CORRESPONDENCE.

Matters at Home and Abroad.

[CORRESPONDENCE OF THE COURIER.]

NEW YORK, September 22, 1880.

ALTHOUGH the "Sultan of Mocha" is still being represented at the Union Square Theatre, the opera has been adjudged and must still be regarded as a partial failure. The music generally is neither very bright nor interesting, and the libretto is better passed over in silence. This work, it is said, will be succeeded by Mr. Cellier's opera "Nell Gwynne," in which Blanche Roosevelt is to appear as soon after her convalescence as possible. The latter work may create a better impression than the one now on the boards, but it is better to predict nothing before the first performance.

The first representation, last Monday night at the Park Theatre, of B. E. Woolf's "Lawn Tennis" must be pronounced a success. Not only do the several artists representing the various characters perform their parts with much judgment and skill, but the music is above the average and is likely to become popular. Added to this is the fact that, for a first performance of a new work, it was very satisfactory, and proved that rehearsals had been faithfully attended and directions given at them faithfully remembered and followed. If the verdict of a mixed audience may be considered of any special value, the opera is a good success. On the play-bill, by the by, "Lawn Tennis" is not denominated an opera but a "peculiarity." Some of the music might be advantageously abridged, especially in the last act. I think the last act should always be shorter than those which have preceded it, because the climax should be rapidly reached and because it is better for an audience to have to say that more, rather than less, would have been acceptable. The performers, as hinted at before, did well, especially Digby V. Bell, who has a better voice and style than I had expected to find in any of the singers. Taken altogether, therefore, Mr. Woolf's "Lawn Tennis" may be accounted one of the first true successes of the season, which, I fear, will witness many failures, some where success is the most counted upon.

A performance, which was attended with better results than I expected, was that which took place at the Metropolitan Concert Hall last Sunday night, September 19. The building was very much crowded, because several members of Grau's French Opera Company had been engaged to appear in conjunction with Mr. Aronson's orchestra, a fact which the music-loving public was not slow to appreciate. The new singer, Mary Albert, seemed to please the audience, but I scarcely think she will become a general favorite, like Paola-Marié has. She sang the waltz from "Les Centes Vierges," and, as an encore, her favorite song from "La Femme à Papa," which she introduces into the first act of "La Fille du Tambour Major," as the vivandière. Her second selection towards the end of the programme was a piece from "Manon l'Escout," which was also encored.

Paola-Marié was accorded that warm reception which is only given to a favorite; after which she proceeded to amuse her listeners with the letter song from "La Perichole," and afterwards with "Le Petit Coin."

Later on she sang "Les Trois Canards," which may be termed the success of the evening. M. Vilano sang "Mes Godillotto," by Planquette, and Mr. Bernard the romance from the third act of "Dinorah," and, as an encore, "Les Rameaux." The orchestral pieces were very light and not particularly well played, unless an exception be made to Mr. Aronson's new arrangement of melodies from "La Fille du Tambour Major," which, being new, was accorded a fair reception.

I read that "L'Africaine" is having a great success at Brescia, over a dozen representations having been given of it with increasing success. By many musicians this opera is considered inferior to "Huguenots" or "Prophet," although the composer was so long a time in writing it, and afterwards in finding singers with the gifts he considered necessary for the various characters. I lately read a story in connection with the finding of a tenor to take the rôle of *Vasco de Gama* in a recent French publication, which I shall translate some time soon for the benefit of your readers. This narrative is said to be founded on fact. To me, the music in this opera seems to lack continuity and development, although many beautiful melodies and noble passages are scattered throughout the work. "L'Africaine" has been so rarely represented in this city that it can hardly be said to be very well known to the public.

What are we coming to? Almost everybody believes it is his or her mission to either publish their autobiography or to print reminiscences of celebrated persons with whom they may have come in contact. According to a Naples paper, it is now the ballet dancer, Amina Boschetti who will give to the dear public very soon her experiences in life, which are said to be piquant and highly interesting—if not thrilling and horrifying. The name of the book is a "stinging" one, "Thorns, Roses and Nettles." Perhaps, some pages may eventually appear in THE COURIER, translated by your humble servant. Surely the reminiscences of a lady, who has had a brilliant and adventurous career, will be very eagerly read by everybody who loves gossip.

Dr. Tanner has succeeded in making himself famous throughout the globe. A comic one-act musical piece, entitled "Dr. Tanner," has already been written by Rudolph Hahn, the German farce writer. If this should prove a success, we shall be inundated with works of the same kind, until, perhaps, we shall all wish that Dr. Tanner had died in his attempt, because of the infliction such an event would have saved us.

I have read that Minnie Hauck has really accepted engagements for Bremen and Hamburg, and will not come to this country during the present season, because an amicable understanding could not be arrived at between her and the gallant Colonel. If this is so, opera-goers here will be somewhat disappointed, for, although I do not hold with some that Miss Hauck is a really great artist, still it cannot be denied that she has great gifts, and in certain rôles is hardly equaled—such as *Carmen*, for instance. I hope the report is, therefore, untrue, and many will join with me in the same wish.

Mr. Rummel has not only returned to New York, it

appears, but has three new concertos in his portfolio. These, with the two new ones, Sternberg is said to have, makes five new concertos. I wonder whether all of them will be performed this season? If so, lovers of piano music will have nothing to complain of, unless the quality of the works should prove inferior.

CHRONICLER.

Cleveland Concerts.

[CORRESPONDENCE OF THE COURIER.]

CLEVELAND, O., September 16, 1880.

SINCE my last letter very little of interest to the musical world has taken place in the Forest City, excepting the Litta concert last Tuesday, under the management of John Underner, one of our prominent teachers. Of this anon. The tri-weekly concerts at Hogg's Summer Garden, which were attended by the élite of Cleveland, terminated with a benefit to the orchestra, September 5. The attendance must have given proof to the Germania Orchestra that its efforts towards attaining proficiency as an orchestra organization are duly appreciated. Mr. Hogg, proprietor of the Garden, deserves credit for his indefatigable labors in bringing together the best musicians here in one organization, and his efforts to give good summer nights' musical entertainments have been well sustained by the best class of music-loving citizens. It is a move in the right direction, and helps to make music popular in our city. The encouragement shown by the public has resulted in creating greater unanimity among the members of the orchestra, the spirit of the *tanti musicanti* is being superseded by that of the true musician, and, in consequence, a higher standard of proficiency in the rendering of orchestral works is attained.

Instrumental and vocal teachers have resumed their vacations, and generally feel satisfied with the outlook for the coming season.

The Gesang Verein, the largest German singing society in the city, under Waldemar Malmenè, the new musical director, contemplates the organization of a chorus of mixed voices, so as to be able to bring out larger works this winter.

The Cleveland Vocal Society, Alfred Arthur, director, inspired by the financial success attending its festival last May, is preparing for another musical festival during the coming spring, which, with the experience gained last May, will, no doubt, be minus the defects of a first effort of this kind, and, becoming more cosmopolitan in its character, insure a greater musical success.

Sumner Salter, organist of the Euclid Avenue Baptist Church, intends giving three chamber concerts during the season, for which the Listeman Concert Company, the Mendelssohn Quintet, and the Jacobsohn Quartet, of Cincinnati, are engaged.

H. A. Bischoff holds his own as a vocal teacher and concert singer, having engagements in Buffalo, Youngstown, Akron, Canton, &c.

Last Tuesday gave Clevelanders a thorough treat—the Litta farewell concert. The artists on this occasion were Marie Litta, Anna Drasdil, H. A. Bischoff and Franz Remmert, certainly a superb quartet.

Besides these four artists Miss McLain, of this city, a young amateur, gifted with a beautiful, rich mezzo-soprano voice, which, with careful study, will insure

the young lady a position as an artiste, sang a duet with Litta very creditably. Another Cleveland lady, Clara Strong, who has spent some time studying in Europe, charmed her many friends by her excellent playing of the Barcarolle No. 5, by Rubinstein and Liszt's Rhapsodie No. 12. Clara Strong possesses admirable *technique* and artistic feeling.

Litta's best effort was the "Scene from Lucia." As to the aria, "Una voce poco fa," I regret to say that the charm of melody was entirely lost by the superabundance of floriture, for the mere display of technical ability. Some latitude may certainly be conceded to an artist; but at least a trifle of the original should be retained, especially in a composition of such a master as Rossini was.

Litta has a fine voice, remarkable for its flexibility, yet her execution is not always even and lacks at times distinctness; besides a prima donna, in order to attain pre-eminence, must remember that feeling and expression will oftener captivate an audience than a simple display of technical abilities. Of Miss Drasdil I can say she came, sang, and triumphed. Her noble voice, excellent phrasing, the fervor with which she sings, are sure roads to success, and at once win her the hearts of her audience. Critically speaking, one might object to her excessive use of the portamento, which greatly mars the beauty of the lower tone. Another point or fault, and which this artist no doubt can overcome, is a peculiar and very marked nasal twang in some of her tones. Does not Miss Drasdil sing "O Mio Fernando" a little too often? Is her repertoire limited to this aria?

Bischoff and Remmert, whose voices harmonize so perfectly, both in quality and power, sang their parts well; as usual, no comment is necessary; the loud applause testified the thorough appreciation of both singers. The audience was large and enthusiastic. More concerts of this kind would be very desirable here.

UNO.

A Notable Concert.

[CORRESPONDENCE OF THE COURIER.]

HAMILTON, Canada, September 21, 1880.

FINDLAY MCGREGOR'S concert at the Academy of Music, Wednesday evening last, proved a decided success. Long before the doors were opened an immense crowd had gathered on the sidewalk, and when the curtain went up there was not a vacant seat in the place. The programme was carefully selected, and as follows:

PROGRAMME—PART I.

Overture, pianoforte, "Lustspiel".....F. W. Evans
Quartet, "The Waves".....Messrs. McGregor, Jenkins,
Cline, and Mrs. Beatty.
Song, "Coming".....Maud Delmonte
Solo, "The Scout".....G. W. Cline
Song, "My Sailor Love".....Mrs. R. Beatty
Song, "My Sweetheart When a Boy".....Fred. Jenkins
Waltz song.....Mrs. Caldwell
Song, "With Flags of Nations".....Findlay McGregor
Duet, "The Moon Hath Raised Her Silver Lamp".....Messrs. Jenkins and Cline.

PART II.

Solo, pianoforte, "Dionarih Caprice de Concert".....Miss Walkenshaw
Song, "Olivia".....Mrs. R. Beatty
Song, "Tom Bowling".....Fred. Jenkins
Cuckoo song.....Mrs. Caldwell
Neapolitan song.....Findlay McGregor
Song, "When 'Tis Starlight".....Maud Delmonte
Duet, "Flow Gently, Deva".....Messrs. Jenkins and Cline
Song, "The White Squall".....G. W. Cline
Song, "Callum O'Glen".....Findlay McGregor
Song, "In Highland Costume".....By the company
Finale, "Auld Lang Syne".....By the company
"God Save the Queen."

To give a review of the whole performance would take up too much of THE COURIER'S valuable space. Mrs. Caldwell's singing is too well and favorably known to need comment. I would advise her, though, to appear in a dress that has at least the merit of being clean on the occasion of her next appearance in public as a singer. Mr. McGregor was good, as he always is. In his peculiar delineations of Scotch character he has very few equals. Miss Delmonte is new to me. Her voice is hard and in parts raspy. It shows evidence though of careful training. Jenkins and Cline are as popular as ever, and need no praise from me.

Rosa d'Erina opened at the Academy last night to a fair house. She gives another concert to-night, and is followed by Herrmann on Wednesday for four nights and Saturday matinee.

QUIZ.

Pestered by One and Pleased by Another.

[CORRESPONDENCE OF THE COURIER.]

QUINCY, Ill., September 19, 1880.

A COMPANY, calling itself the "All Cornet Party," appeared at the Opera House in this city, September 16, to quite a large audience, giving the poorest show that ever struck the town.

Harry Webber and company, in "Nip and Tuck," played at the same place, September 18, to a large house, and gave very good satisfaction. Coming—"The Flirtation Party," September 21; John McCullough, September 30 and October 1; Gus Williams in "Our German Senator," September 28. J. D. A.

An Organ Concert in Scranton.

[CORRESPONDENCE OF THE COURIER.]

SCRANTON, Pa., September 21, 1880.

ONE of the most interesting musical events of the present season was an organ concert at the Penn Avenue Baptist Church, on the evening of the 17th inst., it being the dedication of a new pipe organ, furnished by Hook & Hastings, of Boston. The following is the programme which was carried out in a manner that gave the greatest satisfaction:

1. Prelude and fugue in G minor.....Bach
Charles Pabst.
2. Les Rameaux.....Faure
Baptist Church Quartet.
3. Wedding March.....Dudley Buck
Stella Seymour.
4. Vocal solo, "There's a Green Hill Far Away".....Gounod
Mrs. D. W. Swan.
5. Fantaisie.....Pabst
Charles Pabst.
6. Solo, "The Lost Chord".....Sullivan
C. B. Desman.
7. Offertoire in G.....Batiste
Charles Pabst.
8. Bonum Est Confetia.....Millard
Baptist Church Quartet.

E. E. Southworth, of this city, who was the accompanist on this occasion, will be the permanent organist. This gentleman is a talented musician, having recently returned from a four years' course at the Stuttgart Conservatory. I congratulate the church upon securing so accomplished an artist.

Our Philharmonic Society is actively rehearsing "The Sorcerer," which it will present shortly, together with "Trial by Jury." The society is in excellent condition, and during the season will present many novelties.

F. C. H.

Do We Need More Pianists?

To the Editor of The Courier:

AMERICA is truly, as the *Tribune* expressed it, swamped with music teachers. Pianists, too, abound as plentiful as blackberries, but of what quality is hard to say without reckoning at least a hundred thousand enemies. Suffice it to say that, perhaps, only ten out of the one hundred thousand are worth calling pianists, and out of this ten only five are worthy the name of artists. First and foremost, among the truly great artist pianists who have been resident in America any time (and that, unfortunately, a very short time), stands Rafael Joseffy. If (as is reported) it be true that this gentleman intends making our country his home, then all our real music lovers, dilettanti and professionals, may congratulate themselves on such a great artist remaining among us. Next, and nearly on a par with Rafael Joseffy, stands the pianist Anton Strelezki, who, though only a short time in America, has earned a high artistic reputation wherever he has given concerts in this country. His playing is, perhaps, alone in bearing satisfactorily a close comparison with Joseffy's. He is much younger, and, therefore, less experienced than Joseffy, but no pianist in America has such an immense repertoire as Strelezki, and certainly no artist, here or elsewhere, of his age, or even twice his age, can perform such difficult pieces as this young pianist. Find anywhere an artist who plays the "Don Juan Fantaisie" of Liszt, the "Hammer Sonata," op. 106, by Beethoven, &c., by heart and with an almost perfect technique. I, of course, except Rubenstein and Von Bulow, but outside these giants it will be hard to find any pianist who can excel Strelezki. After these two stars—Joseffy and Strelezki—come a very few excellent players, such as Pinner, Rivé, Mills, Rummel, Sherwood, &c., who, however, are too seldom heard outside New York. Mr. Pinner is a most refined artist, always con-

scientious, but never great. He, however, attempts nothing that he cannot do well, which is the true emblem of an artist. Mme. Rivé-King is a general favorite, but she too often descends from high art to the lower regions to please the public. She, too, is rather unsympathetic in her playing, but is tolerably correct. Mr. Mills is a little passé, but among a certain class never fails to please. Rummel's playing is coarse but effective, and is popular with a general audience, although the musician would find small delight in his performances. Mr. Sherwood has little individuality, and is a very stiff player. Perhaps, with experience, he will improve. But, to return to our first question, "Do we need more pianists in America?" Yes, most certainly we do, as long as they are first-class. We have too many mediocre players who, though good in their way, do little to excite any true musical enthusiasm, and thus urge on our dilettanti and others to perfect themselves. People in this country are too apt to think, if they can play a couple of pieces passably, that they are educated musicians. How few of our teachers who profess so much (from whence they take the title of "Professor") can play two notes on any instrument. This is a lamentable fact, but the writer's experience has found it a perfectly true one. The reason, no doubt, is that so little great piano playing is heard out of New York, that the teachers have little stimulation to work themselves, so prefer to teach and let the pupils do the work. It is a great error for such persons to imagine that they can make competent professors and teachers without being fair executants themselves.

A new arrival is announced to give concerts shortly through the States, viz., Mr. Sternberg. I had the pleasure some two years ago of hearing this gentleman, and, although acknowledging him to be a good player, I do not consider him anywhere near as great as Joseffy or Strelezki. However, Mr. Sternberg will be a welcome addition to our American musical circles, as he is a trained musician, and is able to play with considerable finish and expression.

HUGO VON KORTISHOFF.

Opera in Milwaukee.

[REGULAR CORRESPONDENCE OF THE COURIER.]

MILWAUKEE, Wis., September 19, 1880.

THE musical events of the week have consisted in the performance of "The Bohemian Girl," Gounod's "Romeo and Juliet," and "Il Trovatore," at the Opera House, by the Emma Abbott company.

It is, perhaps, hardly necessary to attempt any characterization or criticism of this troupe for the readers of THE COURIER. Miss Abbott, herself, impresses me as having improved since last year, both in vocalization and in interpretation, including her acting. She has, apparently, worked hard, with marked results, especially in vocal technique. In other points the highest results are doubtless beyond her reach.

The other members of the company are all inferior to her, a fact which makes their performance of operas, which require, above all things, beauty of tone and consummate technical skill, as do those they gave here, unsatisfactory. One can pardon many deficiencies in tone and technique when a higher end is measurably attained, as in the case of words in which the dramatic element is the main thing; but operas which primarily demand vocal display cannot be successfully given without it.

In "Il Trovatore" the chorus and orchestra (the latter, by the way, having only two violins) pulled apart badly, although in the other operas they went with great precision.

The Arion Club promises no concerts for this season, but may give one or two by and by.

Next week we are to have John McCullough for five performances.

...The death is announced at Castellmare of the once celebrated prima donna, Amalia Brambilla. The lady was the daughter of the celebrated Paolo Brambilla, and was a pupil at Milan of Felice Romani. At the very early age of thirteen she made her debut at Chiesa, under the direction of her father, and subsequently attained high distinction in Italy in rôles of the Bellini and Donizetti repertory. Madame Brambilla married the celebrated tenor, Giovanni Battista Verger, by whom she has a son, Signor Napoleone Verger, late of Her Majesty's opera. Madame Brambilla's second husband was Count Alessandro Lucchesi-Palli.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

W. M. Barnes & Co., Marshfield, Mo.

Before the Tornado, waltzes (piano)..... W. M. Barnes.

Of course the name of these waltzes has nothing in common with the music, except it has been chosen to commemorate a certain event, which seems to have been the case. The music shows some talent and is pleasing enough to be interesting to the general purchaser, but we do not like the manner in which the keys succeed each other. The modulation from E flat to F major is poorly accomplished. In short, the subjects are better than the workmanship. The piece would gain by a careful revision.

A Musical Evening.

LAST Monday Robert Thallon, Jr., gave a "musical evening" at his father's residence, No. 813 St. Mark's avenue, Brooklyn, purposely to introduce to a select company of friends and well known musicians, two eminent artists who have recently arrived from London—Lilian Bailey and George Henschel. Invitations were sent out a week or so beforehand, which resulted in a gathering of some fifty or sixty invited guests, among whom were Dr. Damrosch, Gustav Schirmer, Henry Camp, leader of Plymouth Church choir, &c. The performers were Lilian Bailey, Mrs. Humphreys, Messrs. Werrenwrath and Henschel. Robert Thallon, Jr., did the honors on the informal occasion with much *esprit* and *savoir-vivre*.

It is not necessary nor would it be exactly *apropos* to go into a detailed criticism of the music promiscuously performed on the night in question, and, therefore, only a few general remarks will find expression here. In all the pieces delivered by Miss Bailey she displayed a voice of excellent quality, more than average power and scope, true in intonation, full of refinement, and of a rare flexibility. Added to these qualities is a chaste style, coupled with intelligence and a good share of dramatic power. In a Handel aria and three songs, compositions of Mr. Henschel, Miss Bailey pleased everyone who listened to her, including capable judges present.

Mrs. Humphreys and Mr. Werrenwrath contributed their due share towards the completion of the evening's entertainment. Mr. Werrenwrath sang several songs and took part in several quartets, displaying the qualities for which he is noted. Of course, the room being a comparatively small one, the best possible impression was not to be expected.

Last of all may it be said of Mr. Henschel that he is a very superior artist and musician. Whether judged as pianist, singer or composer, he ranks high. As an accompanist he exhibited the best traits—intelligence, unobtrusiveness and refined taste. His singing is chiefly characterized for its breadth and vigor, although it does not lack delicacy when occasion requires it. In such selections as "O ruddier than the cherry," he is highly effective. He executes runs with ease and equality. In short, he has an unusually fine baritone organ. But it is as composer that Mr. Henschel excels. His works show a certain originality of design, and the subjects are treated with more than common skill. Altogether, but few musicians have the varied gifts which Mr. Henschel has, and it is only a matter of time before he will become as famous as he deserves to be.

NEW PATENTS.

- No. 231,723. Key-Board Attachment for Musical Instruments.—John E. Jones, Storm Lake, Iowa, assignor to A. L. Stetson, same place.
- No. 231,786. Pneumatic Action for Musical Instruments.—Azro Fowler, Mount Vernon, N. Y.
- No. 231,849. Key-Board Attachment for Musical Instruments.—Christopher C. Reynolds, Kelseyville, Cal., assignor to himself and William G. Young, same place.
- No. 231,978. Mechanical Musical Instrument.—Oliver H. Arno, Wilmington, assignor to American Automatic Organ Company, Boston, Mass.
- No. 232,165. Mechanical Musical Instrument.—Oliver H. Arno, Wilmington, Mass., assignor to James Morgan, Brooklyn, N. Y.
- No. 232,182. Violin Case or Box.—Daniel Hess, Newtown, N. Y.
- No. 232,269. Pianoforte.—Azariah H. Hastings, New York.

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended September 21, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Bremen.....	4	\$650	..	..	..	..
British West Indies....	2	58	..	..	..	..
Central America.....	..	..	..	..	1	\$90
China.....	6	315	..	..	..	..
Hamburg.....	12	1,212	..	..	..	..
Liverpool.....	3	290	2	\$1,000	..	..
London.....	6	240	..	..	..	..
Porto Rico.....	..	..	1	100	..	..
Totals.....	33	\$2,765	3	\$1,100	1	\$90

IMPORTS.

Musical instruments, 212 cases.....value. \$21,876

EXPORTS FROM BOSTON.

For the week ended September 17, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Nova Scotia, &c.....	2	\$600	..	..
Totals.....	2	\$600	..	..

IMPORTS.

Musical instruments.....value. \$1,394

BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

....The organization to which St. Louis is principally indebted for its summer music is the St. Louis Grand Orchestra, which, under the leadership of L. Mayer, has given three concerts, weekly, during the season, two of which have been given at its own risk. This organization and its success so far, disprove the allegation that musicians lack in public spirit and enterprise. Its history is briefly this: Early in the season fourteen musicians organized under the name given above as an independent orchestra. Subsequently they were reinforced by other artists. The orchestra as now organized: Director, L. Mayer; first violins, Richard Schuchmann, Geo. Heerich, Otto Knaebel, Carl Venth; second violins, Val. Schopp, F. Saenger; viola, J. Boehnen; violoncellos, Daniel Driscoll, W. Hahn, Frank Geks; double basses, A. Porbeck, L. Mayer, Jr.; oboe, Wm. Fischer; flute, H. Loewe; clarionets, L. Brun, A. Kleinguenther, James Stevens (solo cornet); trumpets, A. Wilbrandt, C. Gebhardt; horns, C. Boefler, Geo. Zaenglin, C. Kruse; trombone, Jac. Bauer; timpani, Ivan Ernestinoff; snare drum, J. Felsing. From the first it has been the aim of the gentlemen composing this orchestra to dispense to the St. Louis public a higher class of music than is played by ordinary bands. In this they have been met more than half way by our public, who have shown an appreciation of classical compositions far above what we had expected, by a most liberal patronage of these concerts. High as has been the estimate of the public, it has not been one whit too high. The work done by the orchestra has never been equaled by any resident organization, and never surpassed by any visiting orchestra, excepting that of Thomas. Take for instance the concert of August 13, the overture to "Ruy Blas" could hardly have been better rendered by any body of musicians of equal number. Light and shade were beautifully blended and contrasted in a most artistic manner. Incidentally, Dabney Carr's flute solo may be mentioned as having been very finely executed. Mr. Carr is not a member of the orchestra and calls himself an amateur, but could teach some professionals a trick or two. In Mme. Rivé-King's great concert waltz, "On Blooming Meadows," the orchestra again distinguished itself. This composition, which is familiar enough to the more cultivated of our readers as a piano piece, develops wonderfully as an orchestral work. The artistic capacities of the orchestra were again exemplified in the overture to Von Suppe's "Estray to Fortune." The gem of the evening was, however, Bruch's Grand Concerto for the violin. Mr. Venth the violinist, in selecting this composition, showed no small degree of self confidence, for he knew Wilhelmj had been heard in it here. Mr. Venth is not Wilhelmj yet in all that goes to make up a violin virtuoso, but he is an excellent player, full of the divine fire of artistic inspiration, and he rendered the concerto in a manner second only to Wilhelmj. This was the first time that this concerto had been heard here with orchestral accompaniment. The accompaniment surpassed all anticipations. Much was expected in this from the leadership of Mr. Mayer, who is not only an excellent cellist, but a thorough musician; but here he and his orchestra astonished everybody, and it was felt that both soloist, orchestra and leader deserved the applause which the public gave them at the close of the Andante, and which interrupted the performance for several minutes.—*Kunkle's Musical Review.*

....Weber sold seventy-six pianos between Monday morning and Thursday noon of this week.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....It is to be greatly regretted that so many fine compositions of the most elevating order should remain practically as good as sealed books to ordinary congregations, the members of which may not be students of music or amateurs having enough enthusiasm to number these compositions among their possessions. But the remedy for this state of things lies only with the congregations themselves, who might easily have such works performed if they would only vote money enough to engage the very best talent, and enough of it at that. Without the needed sum no improvement can ever be expected, and things must remain as they are.

....It is matter for wonder, the want of system which exists in the names of organ registers. The various builders differ from each other, and often, at different periods and in different organs, the same builder will call a stop of the same scale and voice by different names. Of course, the chief aim in labeling the stops of an organ is evidently to render assistance to the performer. The labels, therefore, should give precise information as to the character, tone and quality of the stops, and unless they do this they are useless and only serve to bewilder rather than to aid the organist. Foreign names are often applied to stops here which are made very unlike those with the same names manufactured abroad. The liberty to do this may be questioned, but how to put a stop to such random workmanship is the question.

....What does the word "Amen" mean? "So be it," or "So let it be?" How absurd is it, therefore, to sing this word of two syllables at the end of every hymn. For instance, what sense has it at the end of the following lines:

Thou hast helped in every need;
This emboldens me to plead;
After so much mercy past,
Canst Thou let me sink at last?—Amen!

And yet in many Protestant Episcopal churches this absurdity is committed every Sunday? Reason is mocked because the thing has become a custom. If but one thought is bestowed upon this matter, the habit will be perceived to have taken root unconsciously, a deliberate examination of the appropriateness of this close never having been entered into.

....Some one expressed himself thus: "The great majority of so-called 'church music' collections are, generally speaking, irredeemably poor, if not worthless; and ought to be promptly suppressed by authority." Admitting the truth of the remark for sake of argument, the question naturally arises—How is the authority to be established; and when established (if such a thing were possible), how could the law be enforced? This matter is so much a result of taste and cultivation, aside from the business interest involved therein, that even a government law would almost fail in suppressing the evil complained of. "Church music" collections are never issued for the "sake of art," but from a purely business point of view. If they were issued for the "sake of art," publishers would very soon become bankrupt.

Funeral of Mrs. Charles Kean.

OF a very private character was the funeral of the above named lamented lady, which took place on Thursday, August 26, at Catherington Church, in the parish of Horndean, Hants. The body had been placed in a coffin of lead, with outside case covered with black cloth, and bearing a brass plate with the inscription: "Eleanora Kean. Died 20th of August, 1880, aged seventy-three years." The funeral cortege consisted simply of the hearse and one mourning coach, the latter conveying Dr. Cosmo Gordon Logie, son-in-law of deceased, and a friend. It left 47 Queensborough Terrace, Bayswater, at 10:15 A. M., and on arrival at Waterloo station the coffin was transferred to the 11:35 train for Havant. At this place carriages were in waiting to proceed to the church above named, which was reached at 3:30 P. M. The burial service was performed by the Rev. R. F. Maynard, and the coffin, which was literally covered with wreaths, was placed in the grave where lie the remains of Edmund Kean's widow and of her son Charles, the husband of her whose obsequies are now recorded. The funeral arrangements were intrusted to, and were well carried out by, the Necropolis Company.—*London Era.*

....What might have been a tragic scene was prevented by the presence of mind of a young actress at Folkestone recently, during the performance of "H. M. S. Pinafore" by the Opéra Comique Company. During the second act, when Josephine (Ethel Pierson) was taking leave of Ralph Rackstraw, the sky scene caught fire and blazed up in a most alarming manner. The large audience rose en masse, and were on the point of rushing to the door, when Miss Pierson advanced to the footlights and continued her duet with Rackstraw, although they were both in imminent danger, while the other performers tore down the burning scenery and succeeded in trampling out the fire. The plucky pair received quite an ovation when the audience found that all danger was past.

✓ The South Wales Eisteddfod.

THE South Wales Eisteddfod was this year held at Swansea on August 4th, 5th and 6th, in a large and commodious temporary building erected for the purpose. The Eisteddfod building is a wooden structure 140x180 feet, with seat accommodation for 7,000 persons.

At 10:30 a procession was formed at the Town Hall and marched to the pavilion, where the festival was opened with the sound of trumpet (James Johnson) and a band of harps (principal, Taliesin T. James, R. A. M.), after which the competitions were gone into with great spirit. H. Hussey Vivian, M. P., was announced to preside over the first day's meeting, but being unable to attend, the presidential chair was ably filled by the Rev. Archdeacon Griffiths, of Neath, and the Rev. J. Ossian Davies acted as conductor. After an able address from the president, the competitors on the tenor song, "Myfanwy," were called off to the museum, where they took a preliminary sifting, the three best being afterward brought into the pavilion to compete. The prize for the best tenor song (words chosen by the competitor) was awarded to R. S. Hughes, of Aberystwith; for this there were seven compositions received. The band of harps played a selection which was much appreciated by the audience. For singing the soprano solo, "O, chwi sy'n caru Ddw" (Dr. Parry's "Emanuel"), twelve contested, the prize being carried off by Miss Jones, Treorky (Llinos Rhondda). Next followed the prize of £20 for the best anthem (with organ or harmonium accompaniment) in memory of the late J. Ambrose Lloyd, Esq. For this there were fourteen compositions, but the committee determined to divide the prize between those of "Sir John Goss" and "One who loves the memory of John Lloyd"; the former was H. T. Rees (Alaw Ddw), of Llanelly; the other name did not transpire. For the pianoforte competition, "The Rising of the Lark," five competed, the prize being divided between Ida Brown, of Swansea (a little girl who played in remarkably fine style), and Richard Howell, of Aberdare.

Brinley Richards here delivered an able address on "The Eisteddfod and Music." Then followed the choral competition for a chorus of not less than forty voices to render "Pa fodd y cwympodd y cedyrn" (by Emlyn Evans), for a prize of £20 and a gold medal to the conductor. Six choirs competed, the prize being awarded to the Tabernacle choir.

The concert in the evening was a complete success, though perhaps not so well attended as was expected. Mary Davies' rendering of "From mighty kings" met with a grand reception, and she was loudly encored. She was equally successful in "The Well of St. Keyne." Lucas Williams' fine bass voice was heard to great advantage in Handel's solo, "Revenge, Timotheus cries" (with band accompaniment). Tillie Robinson, R. A. M., gave a good account of herself in "Let me dream again" and "O luce di quest'anima," and Ben Davies displayed great ability in his rendering of "Flag of our Country" and "Call forth thy powers" ("Judas"). Eos Morlais met with a deserved encore for his rendering of "The Death of Nelson" (with band accompaniment), and Llynos y De sang "Softly sighs" and "The bird that comes in spring" with good effect. The programme included a cornet solo by James Johnson, which was much appreciated, and a well executed violin solo by E. J. Woodward (accompanied by John Hooper). Lizzie Evans, R. A. M., showed great pathos in her rendering of "When the heart is young" and "The Better Land." There were also some overtures by the band (leader, E. G. Woodward, of Gloucester), and the Swansea Choral Society rendered valuable service under the leadership of Silas Evans.

On the second day, after a song, "The War Call" (Emlyn Evans), by Eos Morlais, which was given with his usual style and was well received, the competitive programme commenced with singing the quartet, "O come, every one that thirsteth," for which four parties competed, Eos Dyfyd and party (Ystalyfera) being successful. Awarding the prize of £3 3s. (given by Lucas Williams) for the best "scena for bass voice" to the words "Y Gwynt" was the next item, and was won by R. S. Hughes (of Aberystwith), who it may be said is composer of some very popular Welsh songs. The conductor here called upon Lucas Williams, who was present, to give a "sight rendering," and also for the composer to accompany him. Mr. Williams was loudly applauded on rising, and rendered the same in a very creditable manner. A pianoforte competition came next, which was followed by a competition on the violin with piano accompaniment, W. Evans winning the prize. Then the competition for singing the duet, "Let music and song be our pastime," took place, the prize being awarded to Miss E. Jones and Miss Jones. Two competed for "Pennillion" singing, David Lloyd being successful. For the tenor song three were selected to contest in the pavilion, the prize falling to the lot of Eos Dyfyd (D. Lewis, of Ystalyfera). The meeting then terminated with a brass band contest, the prize of £100 being given by the Right Hon. the Earl of Jersey. Two bands contested their abilities, both acquitting themselves in fine style. The prize was given to the Tredegar brass band.

The concert on the second evening was a performance of Handel's oratorio, "Samson," by the Swansea Choral Society, under the able leadership of Silas Evans, together with a full orchestra (leader, E. G. Woodward, of Gloucester).

On the third and last day, and owing to the fact that the chief choral prize of £100 was to be awarded, the attendance

was much larger than on any other occasion. For the trio, "The Hour of Vengeance Cometh," four competed, Thomas Richards' party winning the prize of £3 3s. There were ten competitions entered for the contralto song; that of Alaw Dhu being considered best, he was awarded the prize. For the male voice chorus, "Love and Wine," seven competed. This was very closely contested, and the Ystalyfera Orpheus Society was declared victorious. The prize of £5 5s. for the best glee (to chosen words) was awarded to Gwilym Gwent, of America. At this stage of the proceedings T. T. James, R. A. M., gave a harp solo, after which the "Pennillion" singing took place. Three contested, the prize being again awarded to David Lloyd. For singing the contralto solo, "Onid Oes Balm yn Gilead" ("Jeremiah"), five competed, the prize being deservedly awarded to Daniel Protheroe, a lad of thirteen years of age, who sang with a style and pathos almost incredible. The great choral competition now took place, three choirs (not exceeding three hundred in each) contesting—viz., Hirwain Choir, Taibach and Aberavon Choir, and the Swansea United Choir. The adjudicators then gave their decision, saying that they objected to withholding the prize, but they did not think they had heard singing worth £100—indeed, they had not heard singing worthy of Wales, and certainly not worthy of Glamorgan-shire, and had, therefore, been constrained to do a thing almost as bad as withholding the prize. They acted according to their conscience, and could not conscientiously award the full prize, and they were quite agreed to award half of the prize (£50) to the Hirwain Choir.

The Eisteddfod festival terminated with a ballad concert in the evening, when, in addition to the artists who had previously appeared, Mme. Patey formed an attractive feature. The attendance at this concert was much larger than at either of the previous concerts, and it was estimated that 6,000 people were present. It was intended to hold a ballad concert on the following evening, but the weather being very boisterous, part of the roof of the building was blown down, and the concert thus prevented from taking place.—*Musical Opinion and Music Trade Review.*

The Welsh Eisteddfod.

SIR W. W. WYNN, in presiding at the opening of the above festival, at Carnarvon, on Tuesday (August 24), expressed great gratification at the prosperous condition of Wales and the absence of crime and outrage. Crime was so little known that the judges invariably complimented the principality. Much regret was expressed that the Prince of Wales could not attend the festival, but the Prince was compelled to decline a host of invitations. The programme for the festival extended over five hours, and included an address on Welsh legends by Professor Rhys. Interest chiefly centred in a choral competition for a prize of £150. Dr. John Stainer, organist of St Paul's Cathedral, who adjudicated, with John Thomas, harper to the Queen, awarded the prize to the Birkenhead Choral Union, who sang under the leadership of Mr. Parry; second honors going to Llangollen. Miss Griffiths, Carnarvon, won £25 and a medal as pianist. Owen Jones, a blind boy, from Barmouth, was placed first in Welsh harp competition, and Mr. Tufnell as bass vocalist. Mr. Renshaw, of Rockferry, won £5 and a medal as composer of a glee, and Mr. Wynn, of Bangor, £15 for historical paintings. Mr. Hughes, of Conway, was awarded ten guineas for carving in oak, and Mr. Reynolds, of Merthyr Tydvil, ten guineas, with a silver medal, for translating into English the twelve poems of Gwalchmai; other literary honors falling to Tudnor Jones, of Bangor, and Richard Parry, Pontypridd. An evening concert followed, at which Mme. Patey, Miss Mary Davies, and Signor Foli were the principal vocalists.—*London Era.*

The Wonderful Feat of a Piano.

THE concours at the Conservatory have begun. M. Auber decided to take the bull by the horns, as the saying is, and made the piano classes complete on the first day. The intrepid jury chosen to hear the candidates learn, without apparent emotion, that there are eighteen ladies and thirteen gentlemen competitors. The piece chosen for the concours is Mendelssohn's Concerto in G minor. Unless any of the candidates should have an attack of apoplexy before being heard, the concerto is to be played thirty-one times. We all see that. But what we do not see yet, perhaps, and what I myself was ignorant of a few hours ago, not having had the temerity to be present at the experiment, is what is related to me by one of the jurymen of the classes of the Conservatory, at the moment when, preoccupied with the epithet of "Vieux," by which L'Amoryllis had gratified me, I was crossing the yard of that establishment. He spoke thus:

"Ah! poor Monsieur Erard! what a misfortune!"

"Erard? Why, what has happened to him?"

"How? Well, you were not at the concours de piano?"

"Certainly not. Well, what has happened?"

"Just this. Monsieur Erard was obliging enough to send us, for that day, a magnificent piano he had just finished for the London Exhibition of 1851. A tremendous tone, and the bass was such as had never before been heard—in fact, an extraordinary instrument. The touch, though, was a little hard; but it was for that very reason he sent it to us.

"Monsieur Erard knew what to send. He reasoned to himself that these thirty-one performers, each one play-

ing the concerto, will 'ease' the keys of my piano, and that will do it only good. Yes, yes; but he did not foresee, the poor man, that his keyboard would be 'eased' in such a terrible manner. But then, a concerto played thirty-one times in succession! Who could have calculated the consequences of such a repetition? Well, the first pupil begins to play, and, finding the touch a little hard, uses all his strength to bring out some sound. The second, ditto. To the third the instrument resists a little less, and it is still less resistant to the fifth. I don't know about the sixth. I had to go out for a *flacon d'ether* for one of the gentlemen of the jury who was feeling faint. The seventh was finishing when I returned, but I heard him say as he was going off, 'This piano is not so hard as they say; on the contrary, I find it excellent.'

"The following ten or twelve competitors were of the same opinion. The last were even asserting that, instead of being too heavy, the touch was too light.

"By about quarter past three we had come to No. 26; we had begun at ten o'clock. It was the turn of Mlle. Levy, who hates hard pianos. Nothing could have been more favorable for her, for everyone by this time was complaining that the keyboard could not be touched without its speaking. And she did play the concerto so lightly and so splendidly that she was at once awarded the first prize—or rather she shared this honor with Mlle. Vidal and Mlle. Roux, who also profited by the easy touch of the keyboard—so easy, that it was beginning to move merely by blowing on it. Had ever the like of this been seen? At the moment when No. 29 was to begin, I had to go out again for a doctor; another of our gentlemen of the jury was getting very red, and it was urgent to have him bled. Ah! this is no joking affair, this competition for the piano.

"When the doctor arrived he was but just in time.

"As I was entering the *foyer du théâtre* I saw little Plante coming from the stage with No. 29 very pale—he trembling from head to foot, and saying, 'I don't know what's the matter with the piano, but the keys move all alone; it seems as though someone was inside pushing the hammers. I'm afraid.'

"What nonsense are you telling us, boy?" answered little Cohen, who is three years older than Plante. "Let me pass, I'm not afraid."

"Cohen enters; he seats himself at the piano without looking at the keyboard, and plays the concerto very well; and after the last chord, as he was getting up, the piano begins all alone, to play the concerto. The poor young fellow had pluck, but after standing a moment as if petrified, he started on a run as fast as his legs could carry him.

"From this time the piano, with a sound increasing every minute, goes on by itself making scales, arpeggios, and trills. The audience not seeing anyone near the instrument, and hearing it sound ten times as loud as before, begin to get in commotion in every part of the hall. Some are laughing, some begin to be frightened—every one is in astonishment, as you can well imagine. One jurymen only, unable to get a view of the stage from where he was seated, thought that M. Cohen had begun the concerto over again, shouted out, 'Enough! enough! enough! Call No. 31, the last.'

"We had to explain: 'Monsieur, nobody is playing; it is the piano which has got into the habit of playing the concerto by itself, and according to its own idea. Just see for yourself.'

"Oh, dear! but this is indecent! Call Monsieur Erard; hurry up; he will, perhaps, find some means to stop this awful instrument.'

"We hunt up Monsieur Erard.

"During this time the brigand of a piano, which had finished the concerto, began again and kept on with more and more racket. It seemed like four dozen pianos in unison—a pyrotechnic display; tremolos, runs in sixths and thirds redoubled in octaves, triple trills, chords of ten notes, the loud pedal; in fact, the very devil.

"Monsieur Erard arrives; he can do nothing. The piano, now in a frantic state, has no control over itself, and does not recognize Monsieur Erard. He calls for holy water, sprinkles the keyboard—nothing will do; a proof there was no sorcery, but that it was a natural effect of the thirty performances of the same concerto. They take the instrument apart; they draw out the action and keyboard which are still in motion; they throw it in the yard, where Monsieur, in a furious state, has it broken to pieces with a hatchet.

"But this made things worse. Each piece was dancing about, jumping, frisking toward him; over the pavement, between our legs, against the wall, everywhere; and so much that the locksmith of the *garde meuble* gathered in one armful all this raging mechanism and threw it in the fire of the forge, to be done with it.

"Poor Monsieur Erard! Such a fine instrument! It was breaking the heart of every one of us. But what could be done? There was but that way to get rid of it. But then a concerto played thirty times in succession, in the same hall, the same day, how could it help getting into the habit of it? Mendelssohn cannot complain that his music is not played—but see what it leads to!"

* * * * *

"I have nothing to add to this story, which has all the appearance of a romance. The reader may not believe a word of it, and no doubt will exclaim 'How absurd!' But it is just because it seems absurd that I believe it myself, for no member of the Conservatoire would have invented such a piece of extravagance.—*Hector Berlioz.*

Adalbert von Goldschmidt.

A CORRESPONDENT of the *Herald*, writing from Ischl, says:—Of musicians there may be seen any day on the Esplanade Ignaz Brüll, Brahms and Adalbert von Goldschmidt. Of these Brahms alone is well known to you, though Goldschmidt is a far greater, though younger, composer. Brahms now wears a long beard, Ignaz Brüll is the author of a pleasant little opera, called "The Golden Cross," which occupies a regular place in the German operatic repertoire, but failed when given in English a few years ago in London. "The Golden Cross" contains some very pretty music, but is by no means a great work. Its success came very unexpectedly, especially to the composer himself. An opera full of old-fashioned melodies and choruses, it came like a relief to audiences who had been fed to repletion on the works of Wagner and his followers. A second opera of his, "Der Landfriede," was produced in Vienna three years ago, but failed to maintain itself on the repertoire. At present he is engaged on a new opera entitled "Das Röschen von Ulm." Adalbert von Goldschmidt, the third of the musical trio in Ischl, is also the youngest and undoubtedly the most gifted. He is the son of the Ritter Moritz von Goldschmidt, who for fifty years has been the business representative of the Rothschilds in Vienna. He is now only thirty-two and the handsomest man in Ischl. Dark hair and beard cut rather close, with finely formed features, he is a strikingly attractive and good natured figure. He has, so far, produced only one work, and this has received the commendation of Liszt as a masterpiece. "The Seven Death Sins" is a musical allegory or secular oratorio, which has been produced in Berlin, Hanover, Vienna and other large German cities with remarkable success. Belonging to the Wagnerian school, Goldschmidt has, however, enough of personal genius to make his work thoroughly original and positive. Goldschmidt is poet as well as musician, for though the poem of the "Seven Death Sins" was written by Hammerling, the composer wrote himself the sketch and many of the more striking portions of the libretto. The idea in the "Seven Death Sins" is strikingly original. Goldschmidt shows us how the Demons of Sloth, Avarice, Intemperance, Lust, Pride, Envy and Wrath, under the guidance of the Prince of Darkness, get possession of the hearts of men, until the world becomes a "desert of evil, of woe, and of misery," cursing existence, cursing the spirit that created them, cursing themselves. But the composer brings salvation to suffering humanity. The fourth division of the allegory opens in gloom, desolation and despondency. Men grope about in ghastly horror; the beauties of nature have departed, and the joyous inner life of man's better nature has ceased to exist. The demons of evil are exultant and mock at humanity with devilish irony. But the Spirits of Light, gazing on the general ruin, are filled with infinite sorrow and compassion for the fallen race, and a herald is dispatched to earth to announce, in song-like strains that, though temporarily worsted, the Spirits of Truth, Freedom, Beauty, Goodness and Love still hover in the far distant space, and that their beneficent power will be put forth to rescue man from his degradation and woe if he shall humbly plead, through the divine minstrel messenger, for their assistance. Hope revives in the souls of the wanderers, who plead "with unutterable yearning," and the Spirit of Light descends to wage the last fierce combat with the Demons of Darkness, whose power is finally broken. Day breaks anew and light again lives in the heart of humanity. In spite of this ideal conclusion we are told in the final chorus that truth itself is subject to constant change; that the powers of the depths must ever be vigilantly watched, and it is only in the constant effort to combat and repel the influence of the powers of the depths that man, aided by the "guardians of eternal light," can attain to perfection and that sweet rest which is salvation or redemption. Adalbert von Goldschmidt is the most gifted among the modern composers of Germany, and our music purveyors should not lose sight of him. For some years past he has been engaged on a large work—a trilogy, I believe, for which he has written the text complete. This work, however, he has been induced to put aside for the present in favor of an operatic composition, which is entitled "Heliantus," and for which he has already written and published the text. "Heliantus" as a poem is a remarkable piece of work. It treats of the conversion of Wittekind and the Saxons from Germanic paganism to Christianity by Heliantus and Lodogar, knights of Charlemagne. Adalbert von Goldschmidt is not a Christian, as has already been hinted, but he has grasped what most Christians have failed to do—the poetry which Christianity contains. He entertains, I believe, the idea of some time taking the story of Christ's life and setting it to music. He believes that, humanly and poetically considered, it is one of the grandest subjects for the pen of the composer. But of this enough at present. In the poem of "Heliantus" he has given us, in Lodogar's message, as delivered to Wittekind, the Saxon, the story of the origin of Christianity in a manner that has not been excelled by any Christian writer or poet. Judging from what he has accomplished in the "Seven Death Sins" the music of the work will leave nothing to be desired. Nevertheless, beautiful as is the poetry of "Heliantus," I am afraid that Goldschmidt's method of treatment will not please the general operatic public, though for the concert room it should be very welcome as a secular oratorio, of which we have too few born of and adapted to modern civilization.

The Romance of a Girl Violinist.

[Translated for THE COURIER from *Il Trovatore* of August 29.]

IT is a true romance which now unfolds itself before the eyes of the Parisian public, and which, perhaps, the whole world will hereafter take a very great interest in. The French journals have spoken of it and speak of it yet; in the *Silke*, Oscar Comstant has made a very delightful rough sketch of it.

The little-girl violinist is the young child Tua, who, at the Paris Conservatory, has obtained the first violin prize over twenty-four young artists of sixteen and twenty years of age. The little girl is only thirteen years. The Tua family has its story, that seems a legend and original like all what concerns it.

The Tuas are from Torino. From father to son all were workmen, until the father of the little Tua. It is here where trade changes into art. The father of the girl Tua is a mason, and has a great passion for music, so much so that one fine day, suddenly seizing a bow and the neck of a violin, he took to sawing up and down the poor strings, which moaned and wept because of the injury they were subjected to by the music-mad workman; but little by little the groaning took the appearance of note. The "Di quella pira," then the "Casta diva che inargenti," began to make a little headway among that horrible noise and the numerous broken strings—and purses.

One fine morning Tua found that he knew sufficient to teach. He passed the instrument to his little daughter, la Tua, who was then only ten years, and said:

"Do like me!"

The poor little girl began to scrape also up and down on the four strings with her little arm and hand, which very quickly obeyed her, and so in a few months the pupil knew as much as the master.

But Tua could neither stop there nor be content, for he takes one fine day his wife, and says to her:

"I have thought of a fine combination. Thou shalt learn to play the guitar?"

"I?"

"Thou?"

"But I know nothing of music and have no guitar."

"Well, you must take the guitar, and as to the music do like me and learn it."

The guitar was purchased, and the master who had taught the violin, almost without knowing it, teaches the guitar to his wife. After a few arpeggios had been learned, the Tua family makes an indefinite tour and puts itself in the way of making money. It goes to Nice, Monaco, and the cities on the side of the Mediterranean, through the inns, the *cafés* and on the market places. It was three times at Nice, always in winter. The little girl had really advanced. Without method, without any true musical culture, she yet revealed a natural artistic power.

A lady at Nice was astonished at her, and asked her father what he intended to do with her.

"I have put by some money. My daughter will beat all at the Paris Conservatory."

"Why not try immediately?"

"I don't know a dog that can help me."

"I know a professor in the Conservatory; I will recommend you to him," said the lady.

The ex-workman and his little pupil presented themselves to Professor Massart, who listened to them. He studied the girl and divined the musical nature of that baby, really. He asked from the father, who hesitated, "How had he existed?" "The violin of his daughter was subsistence."

But Massart did not despair; he spoke with ten or twelve friends, who decided to help the father with so much per month and maintain the little girl at the Conservatory.

The little Tua girl was always rewarded; this year is the third prize she has obtained. In a short time her name will be known, and, perhaps, the world will not find sufficient praise and applause for this little Paganini in petticoats.

...Madame Modjeska appeared during the first week in September at the Alexandra Theatre, Liverpool, and fairly took the Liverpoolians by storm. The distinguished actress played three characters during the six nights of her engagement, and achieved a fresh triumph in each successive rôle. The commendations lavished by the Liverpool press upon Madame Modjeska's impersonation of *Constance*, in "Heartsease," were many and varied, but they were even more flattering concerning *Adrienne Lecouvreur*, and finally culminated in a chorus of unstinted eulogy upon Madame Modjeska's performance of *Juliet*, which, by the way, I had the pleasure of witnessing on Saturday evening last, when the spacious Alexandra Theatre was crammed to its utmost capacity. I saw the representation from beginning to end, and am free to confess that I have never observed greater enthusiasm manifested within the walls of a theatre. The great *tragédienne* was repeatedly recalled, together with Wilson Barrett, by whom she was ably supported as *Romeo*, and both artists were greeted with unmistakable evidences of approbation. On Monday following Madame Modjeska appeared at Wilson Barrett's Grand Theatre, Leeds, as *Adrienne*; on Tuesday as *Constance*, and she has alternated these characters during the week. On Saturday evening she will play *Juliet*, and will subsequently return to London for the purpose of rehearsing "Mary Stuart," which is to be produced at the Court Theatre early in October.—*Alma viva*, in *London Figaro*.

BRIEF PERSONAL MENTION

BATCHELDER.—J. C. Batchelder last May and June gave a series of four organ recitals. As a player he stands in the front rank of Detroit organists, and bids fair to become one of the recognized solo performers in the country.

BEEBE.—Henrietta Beebe's English engagement will not begin until after Easter.

BRAMBILLA.—The eminent singer, Amalia Brambilla, has recently died in Castellamare. She was the daughter of the renowned Paolo Brambilla, and was born in Milan. She was twice married, her first husband being the celebrated tenor Giovanni Battista Verger, and her second the Count Alessandro Lucchesi-Palli dei Principi di Campofranco.

CLARK.—Fred. H. Clark is one of the most promising musicians in Detroit. He plays the piano with taste and ability, and has a good theoretical knowledge of music. His earnestness is a guarantee that he will ascend to and eventually occupy a high position. He was educated in Germany.

COLONNA.—Emma Colonna, the talented prima donna, has been engaged for Teramo to sing in "Faust."

DE BERNARDI.—Paolo de Bernardi has recently died in Milan at the age of fifty-one. He was the first trombone player in the orchestra of La Scala.

DICKERSON.—Jennie Dickerson, a young contralto who has made several creditable appearances here, has returned to the city after a visit to her home in Iowa, where she sang with much success in concerts.

DONALDI.—Mme. Donaldi, the dramatic prima donna, has returned to this city from Italy. She will appear here in opera and concerts during the season.

EDMONDSON.—Jeannette Edmondson, lately returned from Europe, is a lady known and highly esteemed in New York society. While abroad she became very favorably known for her artistic singing. Those who heard her here will not be surprised at this. She has an excellent mezzo-soprano voice, smooth, full, and capable of delicate expression, and, what is more, Miss Edmondson does not use it in a perfunctory way, but sings with her heart. She is, it is understood, open to engagements.

FRITSCH.—Letitia Fritsch, who sang here in a number of concerts last season, has returned to this city, and is under engagement to appear again on the vocal stage.

HERMAN.—Reinhold L. Herman has resigned the directorship of the Berlin Conservatory, and will return early this fall to New York.

LOCATELLI.—The young prima donna, Locatelli, has been singing at Pavia, in "Ernani," and has been well received.

MAZURETTE.—Mr. Mazurette, pianist, of Detroit, has been engaged for the seventh consecutive year as the professor of vocal and instrumental music in St. Mary's Academy, Windsor.

MEYERHOEFER.—William Meyerhoefer, a former teacher of Theodore Thomas, died in the City Hospital in Louisville, Ky., on Monday, aged sixty years. He had recently been organist at Grace Church in that city.

POLLERI.—B. Polleri has left Philadelphia and gone to Utica. He has made an engagement with the Soldene Company as accompanist for the coming season.

RONZI.—Erminia Ronzi, a young and new prima donna, has obtained a great success in Savona, in "The Daughter of the Regiment." It is said she has a beautiful voice, fresh, flexible and true, and which affects her listeners. Also, that she has been educated in the highest school of singing.

ROOSEVELT.—Blanche Roosevelt is soon to make her appearance at the Union Square Theatre in Alfred Cellier's opera, "Nell Gwynne."

RUBENSTEIN.—Rubenstein is said to have added another movement to his "Ocean" symphony.

RUMMEL.—Franz Rummel returned to New York last week entirely restored from the effects of his severe accident of last winter. Mr. Rummel has added several works to his repertoire, including three concertos, and intends to give some piano recitals at Steinway Hall during the season.

SWEET.—Giorgio Sweet, the baritone, recently sang in a concert at Berlin, and had a great success. He received a triple encore. He is a pupil of Signor Varesi.

VON BULOW.—From Hanover comes the news that Dr. Von Bulow has been stricken with paralysis and has lost the use of his right hand.

WENZEL.—Ernest Friedrich Wenzel, one of the most celebrated professors of the piano in Germany, died on August 16, at Kösen, near Merseburg, Prussia, at the age of seventy-two. He was appointed by Mendelssohn professor at the Leipzig Conservatory on its foundation in 1843, and held that position until his death. The romance of his life was his love for Clara Wieck, who was afterward married to Schumann.

...*Il Trovatore* says: "From London comes the news that, in the ensuing spring, Signor Vianesi is to look for a theatre there to compete with Covent Garden, giving therein grand representations of Italian opera. All this is not impossible, especially if it proves true that Mapleson will remain in America, and that henceforth there will be no more Italian opera at Her Majesty's."

The Musical Courier.

A WEEKLY PAPER

DEVOTED TO THE INTERESTS OF THE

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NEW YORK, FRIDAY, SEPTEMBER 24, 1880.

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WILLIAM E. NICKERSON - - - - - EDITOR.

THE magnitude of the reed organ business this fall is unparalleled in the history of the trade. All of the leading manufacturers are overcrowded with orders, of which some have a supply for three months ahead. Few have any stock to speak of, and every one is feeling the want of more room for manufacturing purposes. This extraordinary demand for organs cannot continue very much longer without a material rise of prices.

FROM Boston also we get the most encouraging reports as to the state of trade. Usually the piano trade does not open there until much later in the fall; but this season both wholesale and retail trade have already opened actively, and the leading houses are very busy. All the summer through the Boston manufacturers have been accumulating stock in anticipation of a good fall trade, and were it not for that precaution they would now be in a predicament, as they are selling pianos faster than they can make them. It is a pleasure to record this of our friends at the Hub.

THE most conspicuous feature in the piano trade this week is the active opening of the retail trade. The fine weather filled the streets with ladies, and many of these found their way into the piano warehouses, where they not only carried sunshine, but also, and not less graciously, left a good deal of hard cash. Sunshine, as reflected in the faces of the fair sex, is a good, an excellent thing by itself; but coupled with a liberal disbursement of money, it borrows a warmth and mellowness peculiarly comforting in the chilliness of autumn weather.

ON THE BOARDS.

WE were much disappointed in "An American Girl," Anna Dickinson's new play, produced at Haverly's Fifth Avenue Theatre on Monday night, with Fanny Davenport in the leading rôle. The play is not comic enough to amuse nor dramatic enough to interest. It is well written, but it falls flat, principally because it is lacking in plot interest. The opening scene is particularly faulty in this respect, there being an almost utter absence of anything in the dialogue to awaken the expectation of the audience as to what is to follow. Indeed, the dialogue here, where of all places it should not, takes the form of a general discussion as to the excellence of a piece of newspaper writing, the qualities of woman, and the importance of business men to the body politic, and as a consequence the spectator is led to think more of social science than of the story of "An American Girl." But

as to the story. *Kate Vivian*, the daughter of an ostensibly wealthy business man, appears amid a circle of male admirers in the grounds of her father's cottage at Long Branch, expresses very positive opinions concerning men in general and business men in particular, and creates the impression that she is one of that class of women now commonly called strong minded. Toward the close of the act, or scene, for the whole act is comprised in a single scene, when her admirers have left her alone her father appears and discloses his financial embarrassment, then falls into a swoon, and the curtain drops while the daughter is frantically screaming for help. The next scene is on the Hudson, where the father appears as an invalid; a little negative love making is introduced between *Kate* and her favored lover; and *Kate* reveals her intention of becoming an actress to retrieve her father's waning fortunes. The third act shows the girl in her elegantly furnished Fifth avenue home returned from making a successful début on the stage, and her lovers and admirers gathered to congratulate her. Here there is some hot love making on the part of *Allyn Cromarty*, the secretly favored lover, and rather hysterical evasion of the subject on *Kate's* part. In the fourth act *Kate* has received a letter from a persecuting lover to the effect that her father's financial embarrassment, which has all along been concealed from the world, has become known to him, as well as her father's liability to be sent to the penitentiary, and demanding her hand in marriage as the price of his silence. Just here *Allyn Cromarty* again appears, makes known the fact that he is rich, instead of poor, as *Kate* had supposed, and is accepted. Of Miss Davenport's acting nothing more need be said than that it alone saved the piece from withdrawal after the first night.

"Lawn Tennis," a kind of extravaganza, by B. E. Woolf, was produced at the Park Theatre on Monday night. The jealousies of a newly married couple form the pivot on which the play revolves, giving rise to many misunderstandings and amusing incidents. In one scene a club house, with a lawn in front and the arrangements for lawn tennis are introduced. Another act presents a reunion of the Man Tamer's Club, with an operetta called "Djakh and Djill," for a private entertainment. A pleasant duet and quartet in this operetta form the chief musical features of the piece.

The regular season at Daly's Theatre was begun on Tuesday evening by the production of "Our First Families," Edgar Fawcett's new comedy. A young man, with no other worldly possessions than a rich and exceedingly ungenerous uncle, has come to New York and found a livelihood in teaching singing to the young ladies of the first families. With one of these young ladies he falls desperately in love and is ardently loved by her in return, but both fall into difficulties through the aristocratic notions of the young lady's grandmother, *Mrs. Van Rensselaer Manhattan*, who holds that the daughters of first families should be married to none other than sons of first families, and so closes her doors on the young man in question, and proposes to marry her granddaughter to *Geoffrey Knickerbocker*. Of course there is an elopement, and in the end all things turn out well for the young folks. The play is full of genuine comedy, intermixed with broad farce, and is highly dramatic in places. Its first production was a marked success, and it is likely to enjoy a long run. Laura Joyce, Ada Rehan, Mrs. Gilbert, John Drew and Mr. Fisher were made conspicuous by their excellent acting, and Miss Joyce by her singing also.

On Tuesday afternoon, the 27th of July, Dr. Charles Maclean, who preceded Joseph Barnby in his musical duties at Eton, gave a performance from the works of German composers. Half the programme was selected from the works of Schumann, including the "Kinderscenen" and "Carneval." From Beethoven the Sonata in C minor, op. 10, and the six Variations in F, op. 34, gave an opportunity for the display of the performer's power in the rendering of the classical style; but the pieces which on the whole gave most pleasure were Brahms' Andante and Scherzo, ops. 5 and 4. The whole programme was played from memory, and the performance was in every respect highly successful.—*Eru*.

NOTES AND ACTIONS.

C. F. Dielmann is somewhat improved in health this week.

George Steck has just returned from a flying visit to Indiana.

Billings & Co. say that trade is good and steady, but not rushing.

J. B. McCabe, of Shafertown, N. Y., was in this city on Wednesday.

George Steck & Co. say that the retail business makes an encouraging opening.

W. H. Manby, piano dealer, of Lancaster, Pa., has been sold out by the sheriff.

T. I. Driggs, of Waterbury, Conn., was in New York on Wednesday and Thursday.

Steinway & Sons report a remarkably active retail trade, with very satisfactory prices.

William Steinway was somewhat better on Thursday of this week, but still confined to bed.

J. P. Hale is in Saratoga attending the Unitarian Convention. Things are working smoothly and satisfactorily at his factory.

Edmund Cluett and M. L. Weatherby, of Cluett & Sons, Troy and Albany, were in New York on Thursday purchasing Weber pianos.

C. M. Tremaine, of Billings & Co., was in Boston for several days last week and this week. He returned to this city on Wednesday morning.

Albert Weber returned to New York from his Western trip on Tuesday evening. He visited Buffalo, Syracuse, Grand Rapids, Detroit, Chicago and other places on the route, and reports business generally satisfactory, and a great demand for uprights.

W. B. Archibald, a well known musical instrument dealer, of Fredonia, N. Y., has become the owner of a side venture of a horse said to be larger than Barnum's celebrated big horse. He says the horse business promises to pay better than the music business.

R. D. Bullock, of Detroit, made a conspicuous display of parlor and square grand pianos at the recent Michigan State Fair. He engaged Mr. Mazurette, the pianist, of that city, to play on the instruments, and as a consequence his exhibit was the centre of attraction.

In the Boston trades procession, of September 17, the display of Henry F. Miller's pianofortes attracted much attention. On the first wagon, drawn by four matched gray horses, there were a series of platforms arranged in pyramidal form, surmounted by a gilded dome and staff. From the staff hung a pennant in red and white, and a blue banner, with gold letters, reading: "Boston collects materials from all parts of the world for her pianoforte manufacturers." The display on these platforms consisted of elephants' ivory, in tusks 8 feet long, and gums from the interior of Africa; felts, music wire, buckskins and oil from Europe; Dolge's felts, lumber, iron, wool, leather and turpentine from North America; rosewood from South America, gum from Asia; and ebony from the East Indies. There was also a display of hardware in the form of a star, varnish in tall glass jars, various cloths and native and foreign woods, bronzed iron castings, &c., &c. The value of this display of materials exceeded \$3,000. On the second wagon was exhibited a Miller parlor grand piano under a pagoda, the roof of which was covered with brilliant colored cloths, and the whole surmounted with staff, pennant and banner. On the latter: "Boston sends her pianofortes to all parts of the world for the advancement of art and civilization."

Strelezki.

ANTON STRELEZKI, the rising young pianist, noted as well for the excellence of his technique as the comprehensiveness of his repertoire, who recently gave a number of recitals at the Highland House, Cincinnati, has been engaged by J. A. Harmon to give a series of recitals in Merrill Hall, Detroit, the dates of which are September 16, 23, 30, October 7 and 14. The programme of these recitals is not only very varied, but also contains many of the most difficult works of the great masters, as Beethoven, Liszt, Schumann, Chopin, and others. The programme of Thursday last, for example, contained among other works the following: Bach, Fantasia Chromatica, e fuga; Beethoven, Sonata—Appassionata, op. 57 (Allegro assai—Andante con moto—Allegro ma non troppo); Schumann, Faschingsschwank aus Wien (Allegro—Romanze—Scherzino—Intermezzo—Finale).

During his recent recitals in Cincinnati, the *Commercial* of that city spoke of him as follows: "He has an absolutely phenomenal repertoire, and plays both with finish and expression. He is especially at home in the spiritual, romantic compositions of Frederic Chopin, the Ariel of the tone-realm and in some regards the most difficult of composers to interpret. It is to be hoped that Mr. Strelezki will visit Cincinnati on some future occasion, and being heard in a hall better adapted to piano playing, make a deeper impression upon the public."

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W. MALMENE,
Mus. Bac. Cantab., has resigned his position as Instructor of Vocal Music in Washington University, St. Louis, which he has held for the last eleven years. An engagement as musical director of a vocal and orchestral society (English or German), a good organist appointment or music teacher in a prominent school would be accepted.
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HOME NOTES.

....Joseffy is back again in New York for the season.

...."La Fille du Tambour-Major" still holds the boards at the Standard Theatre.

....A Wagner programme was performed at Koster & Bial's Concert Hall on Tuesday evening.

....The success of the Ideal Opera Company with the "Pirates of Penzance," at Booth's Theatre, is unabated.

....Leavitt's English Burlesque Opera Company has made a hit with "Carmen" at Haverly's Fourteenth Street Theatre.

...."The Chimes of Normandy" is given this week at the Aquarium, with Miss Ellani and Mr. Tilla in the principal rôles.

....The Rivé-King Concert Company, of which mention has already been made in these columns, will soon begin an Eastern tour.

...."A Royal Jest" is the title of a comic opera, of which Ida Hood is writing the libretto, and G. D. Wilson, of Nyack, the music.

....The first concert of Thomas' orchestra, with Joseffy, the pianist, as soloist, will be given at Steinway Hall on Friday, October 22.

....The principal artists of Maurice Grau's French Opera Company appeared in concert at the Metropolitan Concert Hall on Sunday evening.

....The Brooklyn Philharmonic Society, following the example of its New York sister, is about to form a chorus under the direction of Theodore Thomas.

....It is said that Steinway Hall will not be used for concerts after this season, Steinway & Son having found need of the room for ordinary business purposes.

....Hamlin's new Grand Opera House, Chicago, opened its new operatic season Monday night, the Emma Abbott opera company giving the "Bohemian Girl."

....Donavin's Original Tennesseans, who call themselves "the most cultured, talented and refined colored concert troupe ever organized," are giving concerts in Michigan.

....The Philharmonic Club, Richard Arnold leader and first violinist, has engaged S. B. Mills and Richard Hoffman as pianists for its season of six concerts of chamber music.

....Despite its shortcomings, "The Sultan of Mocha" seems to please, and is drawing very well at the Union Square Theatre. Blanche Roosevelt has been sick, but is better again.

....Anna Bock's piano recitals are announced for the afternoons of November 11, 18, and 20, at Steinway Hall. The three programmes will contain some forty compositions by the principal writers.

....The opening entertainment of the Bay State Course will be given in Boston on the evening of September 27, and will consist of a concert by Annie Louise Cary, the Temple quartet, and W. H. Sherwood.

....The career of Jarrett & Gulick's Musical Phalanx, begun at the Brooklyn Academy of Music on September 13, was brought to a sudden termination on the following evening by the financial difficulties of Mr. Jarrett.

....The Gounod "gala night" at the Metropolitan Concert Hall, on Thursday evening of last week, was rather disappointing because there was too little of Gounod and too much of other people on the programme.

....The Oratorio Society held its first meeting this season last week, at the hall of the Young Men's Christian Association. Dr. Damrosch had an enthusiastic reception. The society will perform "Elijah" in November.

....The Mozart Musical Union held its first regular meeting of the season of 1880 and 1881 on Tuesday evening at Clarendon Hall, No. 114 East Thirteenth street. The rehearsals and concerts will be under the direction of Signor Fanciulli.

....H. G. Gilmore and daughters, of Detroit, assisted by Miss Reidy, a noted Canada soprano, will give a concert in that city before the end of the month. The Misses Gilmore, who are only thirteen and fifteen years old, are promising pianists.

....At the dedication of St. Mary's Catholic Church, Newburg, on October 3, Haydn's Mass, No. 3, will be sung by Miss De Lussan, soprano; Miss Amond, alto; Mr. Sternberg, tenor; Mr. Kipp, baritone; Mr. Wadsworth will be the organist.

....Mr. Mahn has secured the services of the new tenor soloists, Charles Starille, who recently arrived in this city from Europe. He will make his debut in "Boccaccio" with Mahn's English Opera Company, at the Grand Opera House, on the 18th of October next.

....November 11 is the date fixed for the first public rehearsal of the New York Philharmonic Society. The other dates are: December 10, January 14, February 11, March 11, April 8. The concerts will be given the succeeding evenings at the same place, the Academy of Music.

...."Calina," a comic opera, was produced for the first time in America by Rice's new extravaganza combination, at the Boston Globe Theatre on Monday night. It was not re-

garded as a success, and the same may be said of the singing and acting of Charles Grove, who made his first appearance in this country.

....Madame Donaldi, a dramatic soprano of considerable merit, has arrived in this country from Italy, where she has had an undoubted success as prima donna, in the Grand Italian Opera. She is said to possess a fine voice and also to be an excellent actress. She will appear in both opera and concert in this city during the coming season.

....Rehearsals are in daily progress upon the score of Dudley Buck's new comic opera, "Deseret," which Hart Jackson, the manager, purposes bringing out at Haverly's early in October. Among musicians Mr. Buck's work is awaited with great interest, but those who have become acquainted with the score and libretto anticipate for it a popular success of the first order.

....The Tagliapietra Grand Italian Opera Company, comprising Marie Litta, W. Zelna, Signor Baldanza, Signor Tagliapietra, Anna Rosetti, Mathilde Philipps, Ugo Talbi, Signor Papini, Miss Ross, Mlle. Girard, Signor Fillippi, Signor Cruvelli and a strong chorus, with Signor Guerra as conductor, left New York for Halifax on Monday evening. Its season was opened there on Thursday evening. A tour of the most important Canadian cities will follow.

....Anna Louise Cary is having some new gowns made in Paris. Among them is a Princess wrapper of light blue cashmere, finished around the lower edge in points trimmed with silver braid. Below the points is a knife-plaiting covered with Valenciennes, and above them a quilling of the same lace. A purple morning dress, made with a skirt and half-fitting sacque, is also trimmed with silver braid, and is quite as pretty as the wrapper. A brown walking suit, a short dinner dress of two shades of blue, are among the other gowns which the singer is to have for herself, and not for the dear public, for which her finest garments are designed.

....Wolf's comic operetta, "The Portrait Lady," was represented for the first time in America, with Fraulein Marie König, on Monday night at the Thalia Theatre. The expectations excited over the musical work were not justified, and Fraulein Marie proved to be like her famous sister Sophie only in name. The libretto of the opera, from the pens of Genée and Zell, the authors of "See Cadet," is not as sparkling as their names would lead one to expect. The third act, in which a drinking song is introduced, is the only one containing anything musical worthy of mention. The audience, however, seemed well pleased with the production, and in frequent applause announced their appreciation. The honors of the evening were accorded to Fraulein Holzapfel, whose part was a secondary one. Although Fraulein König created the part of Charlotte in this opera, it is not a rôle in which it would be just to make a final estimate of her powers.

The Philharmonic Concert Season.

THE directors of the Philharmonic Society of New York announce that the performances for the thirtieth season will be given, as usual, at the Academy of Music, and will consist of six afternoon public rehearsals and six evening concerts, under the direction of Theodore Thomas. The orchestra, comprising the best resident talent, will be the largest symphony orchestra in the country, numbering not less than one hundred, and for special occasions an increased number of performers. The programmes will contain important novelties, procured by Mr. Thomas in Europe especially for these concerts. Beethoven's ninth symphony will form an important feature of the season.

The following is the programme of the first concert:

SOLOISTS.
Herr Rafael Joseffy.....Piano
Herr Max Schwarz.....Viola
Symphony Eroica, op. 55.....L. von Beethoven
Concerto for piano.....A. Henselt
Introduction, third act "Die Meistersinger".....R. Wagner
Harold symphony.....Hector Berlioz

The officers of the year are: Julius Hallgarten, president; F. Rietzel, vice president; David Schaad, secretary; A. Sohst, treasurer, and Theodore Thomas, conductor.

The directors of the society are: George Matzka, Richard Arnold, Frederick Bergner, Philip Faerber, H. Brandt, A. Bernstein, and E. Uhlig, librarian.

The public rehearsals will occur on Friday afternoon, November 12, 1880; Friday afternoon, December 10; Friday afternoon, January 14, 1881; Friday afternoon, February 11; Friday afternoon, March 11; Friday afternoon, April 8. The concerts will be given on Saturday evening, November 13, 1880; Saturday evening, December 11; Saturday evening, January 15, 1881; Saturday evening, February 12; Saturday evening, March 12; Saturday evening, April 9. The six public rehearsals are set for Friday afternoons at 2 o'clock, and the concerts for Saturday evenings at 8 o'clock.

In regard to seats, the directors announce that subscribers of last season wishing to retain their seats can secure them at the Academy of Music from Monday, October 25, until Saturday, October 30, 1880, inclusive. After the latter date they will be disposed of to new subscribers.

The chorus is progressing finely, a large number of applications having been received. The voices will be tried next week, and selection having been made, the chorus rehearsals under Mr. Thomas' direction will be begun early in October.

—Herald.

FOREIGN NOTES.

....Herr Wachtel is singing at the Kroll Theatre, Berlin.

....Verdi will spend the autumn at Nice, and possibly the winter in Paris.

....A cantata, "The Muse of History," by Paul Benoit, has been performed at Antwerp.

....A week or two ago there was inaugurated at Laveno (Lake Maggiore) a new theatre.

....Geneva suffers from a lack of choral societies, scarcely one reaching a respectable standard.

....Minnie Hauck is arranging to be in London in the spring, to sing at concerts in the provinces.

...."Doctor Tanner" is the title of a comic one-act musical piece by Rudolph Hahn, the German farce writer.

....At the choral competition at Cologne, August 22 and 23, the first prize was won by the Liedertafel of Dresden.

....The impresario of the San Carlo, Lisbon, has engaged for the coming season, besides Fancelli, the tenor Bultrini.

....Massenet will probably write the music of "Le Don Juan de Marana" of Dumas, arranged by Busnach and Milliet.

....Christine Nilsson, who is now in Paris, will come to England toward the end of the month, to sing at provincial concerts.

....Fanny Vogri, the talented prima donna, has sung in several concerts in London, and received always very great applause.

....One of the best teachers of singing recently died in Paris, Eugenia Garcia, sister-in-law of Malibran and Paolina Viardot.

....At Leipzig, a new four-act opera, the "Aurora Borealis of Kazan," by Carl Pfeffer, was produced and hissed at the Stadt Theater.

....It is reported that a new opera will be produced at the Garibaldi Theatre, Palermo, this autumn. "Il Napolidi Carnovale," by Gissa.

....Naudin & Tescher left Rome for Naples at the beginning of the month. In "Lucia" they had a great success at the former place.

....The new opera, "Le notti romane," by Villafiorita, has been represented in Adria, the young Countess Savorgnan taking the principal part.

....A "Wagner Cycle" is about to begin at Munich, the operas to be represented beginning at "Rienzi" and ending with the "Nibelungen Ring."

....Mapleson and his company will sail for New York the last week of October. He will have a month's tour in the British provinces before he sails.

....Gounod has returned to Paris from Belgium with the completed score of "Francesca da Rimini," and with a great part of his "La Tribut de Zamora."

....Minnie Hauck has not been able to arrive at a satisfactory understanding with Mapleson, as she has already accepted engagements from Bremen and Hamburg.

....At Madrid, during the coming season, there will be opened sixteen theatres, seven devoted to music: The Royal, Jovellanos, Apollo, Alhambra, Recreo, Bolsa, &c.

....A monument is to be erected in memory of Rouget de Lisle, composer of the "Marseillaise." General Garibaldi has collected a very large amount in Italy towards the object.

....In October opera representations will be given at the theatre Tosi-Borghesi, Ferrara. Two new works will be brought out with the familiar titles of "Martha" and "Sonnambula."

....At the Politeama Rossetti, Trieste, this month and next, will be given representations of various operas. "Saffo," "The Devil's Violin," "The Curious Women," "Crispina," and "The Counterfeit Coins," are the operas promised.

....Rudolf Hahn, one of the most popular of living German farce writers, has a novelty in a comic piece, in one act, with songs, under the title of "Doctor Tanner!" He has received dozens of offers from various theatre managers for his new work.

....The new Circo which is being built at Madrid, in the Piazza del Rey, on the same site where first existed the old Teatro del Circo, forerunner of the Royal Theatre in the lyric Italian genre, will be exclusively reserved for grand musical concerts.

....The Manchester series of twenty concerts, under Charles Hallé, begin October 28, and will be continued every Thursday night. There will be eight choral concerts, with about 220 choristers, and twelve orchestral concerts, with a band of eighty-two.

....Blaze de Bury, the well known collaborateur of the *Revue des deux Mondes*, has published a volume on "Musicians of the Past, Present and Future," which contains studies of Gluck, Mozart, Rossini, Weber, Herold, Halevy, Verdi, Gounod, Bizet, Berlioz and Wagner.

....On the 31st of October the National Theatre, of Genoa, will begin its season of grand operas with "Robert." The artists will be Alice, Pisani; Roberto, Massimiliani; Bertram, Navarini, and Rambaldo, Moretti. The *Isabella* is to be a French artist. The orchestra will be a very select one, being

composed of the principal professors of the defunct city orchestra, but the director has not yet been chosen.

....At the Imperial Theatre, Rio de Janeiro, the "Salvator Rosa," and the "Guarany" of Gomez, as well as Rossini's "William Tell," has been performed. The season will terminate toward the latter end of the present month, when the Impresario Ferrari will take all his company to Havana.

....A young tenor, Emidio Bettini, has made his debut at the Cento Theatre in "Rigoletto." The *Patria* says. "The tenor, Bettini, full of courage, and exhibiting high artistic qualities, had a complete triumph. His voice is beautiful, velvety, insinuating, and splendid in the high notes. The future, therefore, cannot fail him."

....Talia Lucé, the young and talented prima donna, has sung the part of *Gilda* in "Rigoletto," at the Teatro di Cento, with very great success, receiving great applause, and being encored in her duets with the tenor and baritone. In the same opera and at the same theatre, the basso, Re, impersonated the short part of *Sparafucile* with intelligence and success.

....The *Occhialeto*, of Naples, says that under the title "Thorns, Roses and Nettles," is to be published a highly interesting and piquant work by the celebrated ballet dancer, Amina Boschetti. It will contain brief records of her brilliant and adventurous career, and, undoubtedly, will awaken in the public the greatest curiosity and the most legitimate interest.

....Beethoven's piano is about to be offered for sale by its present owner, a resident of Klausenberg, Transylvania. It was presented by the maker, Wagel, of Pesth, to Beethoven when he was writing "Fidelio." Upon one of the panels of the piano is painted a portrait of the great musician at the age of twenty years.

....Rubinstein has, it is stated, added yet another movement to his "Ocean" symphony, which will now, it is supposed, occupy in performance an hour and three-quarters—more or less. His "Nero" is to be the first novelty mounted at the Berlin opera. Bolto's "Mefistofele" and Rubinstein's "Demon" are to be the novelties of the Hamburg opera season, which began September 1.

....The Alhambra of Rome has reopened. The company is composed of the following singers: Sopranos, Giuseppina de Senespleda and Elvira Angeli; mezzo-soprano and contralto, Virginia Margoni; tenors, Davide Casartelli and Paolo Pelagalli-Rossetti; baritones, Emilio Barbieri and Stefano Testa; and basso, Cesare Fioneponti; conductor of the orchestra, Giuseppe Mililotti; ballet dancers, Pezzatini-Saracco.

....Coronaro's opera, "La Creola," has been given with much success at the Theatre Eretenio, Vicenza. It is said to be a work worthy of an old master, rather than the first attempt of a young composer. The part of *Mirza* was represented by Signora Novelli; *Eva* by Signora Liszt, and the tenor and bass parts by Petrovich and Serbolini. In connection with the opera Kaschmann is spoken of in the highest terms, as being the special delight and favorite of the public.

....Lieutenant Colonel J. H. Mapleson went to see "Aida" at the Paris Opera on September 6, when, putting aside the curtains, he found that the next box was occupied by his son Henry and Mme. Marie Roze. Visions of that American contract must have rushed across his brain; when, hastily turning his head in the opposite direction, his eyes met those of Mme. Christine Nilsson. Altogether, the place must have seemed very much like Her Majesty's Theatre.—*London Figaro*.

....The deaths are announced—at Paris, of M. Klosé, aged 72, and M. Leroy, aged 53, both professors of the clarinet at the Conservatoire; and of Jean Hartmann, head of Schott's Paris publishing house; at Kösen, aged 72, of Ernst Friedrich Wenzel, for 37 years piano professor at the Leipzig Conservatoire; at Milan, aged 51, of Paolo de Bernardi, trombone player at the Scala; at Turin, of Casimiro Pane, late bandmaster at Nice, and Filippo Timolati, professor; and at Naples, of Signor de Angelis, vocalist.—*London Figaro*.

....During the three summer months of May, June and July, the Bayreuth Patronage Association has been reinforced by 30 members, belonging to 20 different towns in Germany and abroad. For a lump payment of 45 marks, or an instalment of 15 for 1880, each new member purchased the right of attending the performance of the Festival Play, "Parsifal," in 1882. In addition to the above amounts, the Theatre Fund has been augmented by 1,000 marks from the Universal Musical Association of Germany, and 1,745 marks as extra or exceptional offerings from the "faithful."

....Minnie Hauck's parlor in London is a particularly pleasant although small room. The piano is covered with opera scores; the tables bear albums of letters from kings and queens and poets; there are volumes of autographic music from Abt, Liszt, Wagner and others; there are bits of china and water colors about, and an aggressive little dog (a royal gift) lies on his gay cushion in a place of honor. Miss Hauck herself is described as full of *chic*, bright and amiable. She sings fifty operas in German, Italian, French, Hungarian and English. She was educated in a French convent, but learned to speak French among the creoles of New Orleans, where she lived while General Butler was in command of that city.

SOCK AND BUSKIN.

....Charles Kelly and his wife, Ellen Terry, are now performing in the English provinces.

...."Dreams; or, Fun in a Photograph Gallery" is still drawing well at the Bijou Opera House.

....Oliver Doud Byron during the present week begins his traveling season on the New England circuit.

...."Around the World in Eighty Days" is drawing immense audiences at Haverly's, Niblo's Garden.

....Harrigan & Hart have found another success in "The Mulligan Guard Picnic" at the Theatre Comique.

....Miss Litton, the well known English actress and Shakespearean artist, has become lessee of the new Theatre Royal, Glasgow.

....Haverly's Minstrels who still maintain their popularity in London, have lately added a "burlesque circus" to their programme.

....The title of John T. Raymond's new play, purchased by him from its English author, Arthur Matthison, is "A Thread of Silk."

...."Hazel Kirke" is nearing its 250th performance at the Madison Square Theatre, and there is no sign of its decreasing in popularity.

....Sothern has gained seven pounds in weight since he has been under Dr. Roose's care, in Brighton, and is beginning to look like himself again.

....W. W. Tillotson, Henry E. Abbey's assistant, has returned to this city, and is acting as business manager of Booth's Theatre and the Park Theatre.

....Hetty Tracy, now of the Comley-Barton Company, it is said, began her career five years ago in a small part in "The Rivals," at the Boston Museum.

....Frederic Maccabe, well known for his amusing impersonation in an entertainment called "Begone, Dull Care," announces his intention to retire from active life.

....Marie Prescott is said to have been successful in Kentucky in "Mother and Daughter," *Lady Macbeth* and *Nancy Sykes*. She will be one of the company to support Salvini.

....Ada Cavendish has entered into her last week at the Grand Opera House, by the production for the first time here of A. C. Gunter's four-act play entitled "The Soul of an Actress."

...."A Baffled Beauty," by T. Percy, with which the regular season at the Park Theatre will be opened, October 4, is a society drama in five tableaux in which Rose Eytinge will make her appearance.

"The Fool's Revenge" will not be revived at the Sadler's Wells Theatre, as the exclusive right to perform this play for one year has been secured by Edwin Booth from the Dramatic Authors' Society.

...."The wife of a theatrical agent in America," to whom Adelaide Neilson bequeathed \$500, is Mrs. Lloyd, *née* Burch, who was formerly Miss Neilson's maid. She married a door-keeper of a St. Louis theatre.

....The London Lyceum Theatre Royal was reopened on Saturday night with "The Corsican Brothers," Mr. Irving playing *The Brothers*. Ellen Terry is not in the cast, as she is still playing in the provinces.

....John Habberton's new domestic comedy, entitled "Deacon Crankett," with Ben Maginley in the title rôle and Joseph Wheelock in the cast, was produced at Haverly's Brooklyn Theatre on Monday night.

....At the Boston Theatre this week F. S. Chanfrau continues his representation of *Kit*. Next week Annie Pixley, supported by the McDonough & Fulford combination, will appear at the same theatre as *M'liss*.

....Thomas W. Keene will appear during the coming season in "Richard III.," "Hamlet," "Macbeth," "Romeo and Juliet," "The Merchant of Venice," "Julius Caesar" and "Othello." He is supported by Henrietta Vaders.

....Lester Wallack began on Monday evening before a crowded house at the Chestnut Street Theatre, Philadelphia, a week's engagement as *Elliott Gray* in his own play of "Rosedale." Effie Germon is among his supporters.

....Clara Morris, who was prevented by illness from appearing on Monday evening, appeared in "Article 47" at the Park Theatre, Boston, on Tuesday night. The house was crowded and the enthusiasm over the performance hearty and general.

....Mrs. F. S. Chanfrau began an engagement of a week at the Windsor on Monday night, producing for the first time here "Christie Johnstone," a dramatic adaptation of Charles Reade's famous sketch, expressly written for her by C. W. Taylure.

....Salvini's repertory, during his coming American engagement, will include "Othello," "Macbeth," "Hamlet," "The Gladiator," "Ingomar" and "Sullivan," and possibly one or two more. He will not act oftener than four or five times each week.

....The regular season of Wallack's Theatre and that of the Union Square Theatre will not begin until October. "Daniel Rochat" will be the opening piece at the Union Square, while at Wallack's that matter has not yet been

settled. "The Upper Crust," "The Nabob" and a revival of "As You Like It" being under consideration.

....Edgar Fawcett's new comedy, "Our First Families," with James Lewis, Charles Fisher, John Drew, Charles Leclercq, Hart Conway, Laura Joyce, Mrs. G. H. Gilbert, Ada Rehan, and Fanny Morant in the cast, was produced at Daly's Theatre on Tuesday evening.

....Ella Wesner, the original exponent of the "English swell" in this country, has just returned from a three years' engagement in England, bringing with her a number of new songs and sketches. She will make her reappearance with Tony Pastor's troupe at the Grand Opera House on September 27.

....Bartley Campbell's play, "Van, the Virginian," produced by Frank Mayo in Cincinnati during the past week, is praised by the press of that city. One journal states that the play "will live, and please while it lives," a sort of criticism, adds the *New York Times*, which has been applied to dramas more immortal than those yet written by Mr. Campbell are supposed to be.

....Sarah Bernhardt has received the Swedish Order of Merit, an honor never previously conferred upon an actress. Her five representations at Copenhagen produced about 65,000 fr., of which she got 12,500 fr. She has offered to pay to the Comédie Française the judgment of 100,000 fr. in four yearly instalments of 25,000 fr. The committee has not yet replied, but it is very probable that her offer will be accepted.

....Joseph Mayr, the Christ of the "Passionspiel," at Oberammergau, is married to rather a plain woman, a good housewife and the mother of his four children, who fears, however, that some English Duchess will elope with her husband. It is reported that the Duchess of Connaught, like the Hereditary Princess of Saxe-Meiningen, the oldest granddaughter of the Queen, became a great admirer of Joseph Mayr. The part of Judas has been taken, since 1850, by an old wood-carver, now over sixty years of age. The Pilate is a carrier of portmanteaus. Peter carves in wood. Caiaphas is the village *bürgermeister*.

The Leeds Festival.

THE Leeds Festival will take place October 13-16. Although there were some years ago several music meetings at Leeds, the first festival proper was given in 1858, when Sterndale Bennett (the conductor) produced his "May Queen." The triennial festivals began in 1874, and in that year and in 1877 Sir Michael Costa conducted. This year, in consideration that Arthur Sullivan would write a grand oratorio on the subject of "David and Jonathan," the conductorship was offered to and accepted by the composer of "Pinafore." Mr. Sullivan subsequently found that Holy Writ was not suited to his capabilities, and in place of the Biblical text, the great composer of "The Sorcerer" has selected finer language from the pen of the late Dean Milman, adapted and doctored by William Schwenk Gilbert. "The Martyr of Antioch" as it now stands consists of seventeen numbers, five of which are choruses pure and simple. Starting with the chorus of Fire Worshipers, "Lord of the golden day," we next have a baritone solo, "Break off the hymn"; a tenor solo, "Come, Margarita, come"; a baritone solo, "Great Olybius"; and a chorus, "Go on thy flower-strewn road." The unaccompanied chorus, "Brother thou art gone before us," has a march-like rhythm, and it is not difficult to foresee in it "The Martyr of Antioch March." A bass solo, "Brother, thou slumberest," is followed by a hymn, "For Thou didst die for me," to be sung by Madame Albani. A duet, "My own, my lov'd, my beauteous child," is set for soprano, and baritone. It leads to the chorus of maidens, "Come away with willing feet"; a recitative and aria, "See what Olybius' love prepares for thee," for tenor; a duet, "Oh, hear me, Olybius," for soprano and tenor; and a chorus, "Now, glory to the God," of heathen maidens and Christians. A song for contralto solo, and chorus, "To Pæan," is followed by a concerted piece, "Great is Olybius, and his mercy great," for the quartet of soloists, and by a quartet, "Have mercy, unrelenting Heaven"; the work ends with a soprano solo and chorus, "What means yon blaze of light." Altogether, the work will, it is hoped, prove abundantly that Mr. Sullivan is worthy the knighthood which, it is stated, awaits him, and that the poet, W. S. Gilbert, will be found worthy of at least a similar honor. The solos will be intrusted to Albani and Patey, Messrs. Lloyd, Henry Cross, and Frederic King. It may be mentioned that the Leeds chorus will this year consist of 413 voices divided among 75 sopranos, 41 contraltos, 33 male altos, 76 tenors, and 78 basses. Rather more than a third of the choristers are professional singers, and about half come from Leeds, the rest being selected from other parts of Yorkshire exclusively. The orchestra consists of 110 players, including 18 first violins led by Mr. Carrodus, 18 second violins, 14 violas, 13 violoncellos, 13 double basses, and a double allowance of wind. Mr. Broughton is the chorus master.—*London Figaro*.

....Up to the 30th of August thirteen representations of "Africane" had been given at Brescia, always with great success for the work and the principal singers, viz., Wisjak; the tenor, Filippi-Bresciani, and the baritone Aldighieri.

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EMMA ABBOTT,
P. BRIGNOLI,
P. FERRANTI,
MRS. E. ALINE OSGOOD,
M. W. WHITNEY,

T. P. RYDER,
S. L. STUDLEY,
HOWARD M. DOW,
MARIE ROZE,
EMMA THURSBY,
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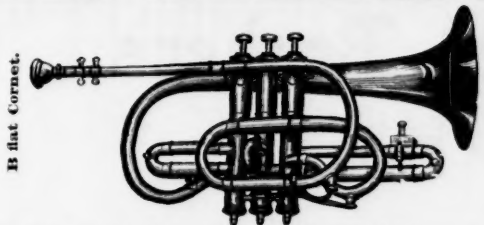
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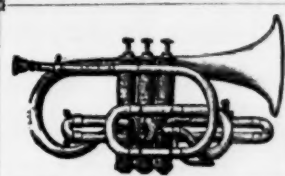
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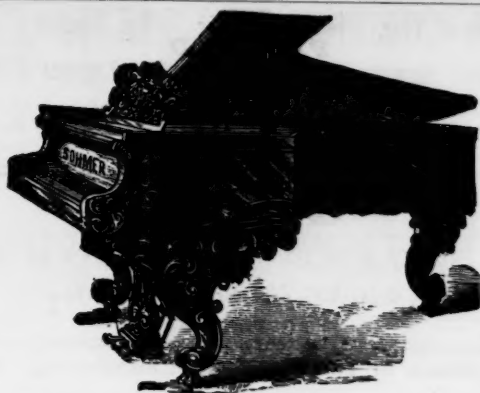
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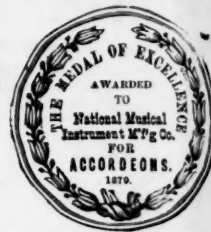
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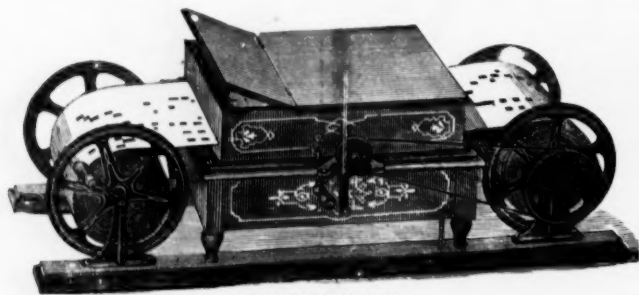
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